

THRESHOLD WORDS:
A CYCLE OF SIX ANTHEMS

BY

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ABSTRACT

Threshold Words: A Cycle of Six Anthems is a setting of texts by poet John D. Thornburg, each of which reflects on a narrative from the Gospel of John. The work is intended either for concert performance as a complete cycle or as a set of individual anthems for use in connection with specific Scripture readings during worship services. Scoring is for SATB choir (with some baritone and soprano solo passages), string quartet, and organ. To provide variety of timbre, however, the full instrumental resources are used only in the outer movements; the second and fifth anthems feature organ and a solo instrument (cello and violin, respectively), the third organ only, and the fourth string quartet only. The choral writing in *Threshold Words* balances a quest for fresh, creative expression with sensitivity to the capabilities of a fine, but mostly amateur, parish music program. The instrumental writing presumes professional-level performers.

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Without poet John D. Thornburg this project would not, of course, be what it is. I am deeply grateful to the Rev. Thornburg for accepting a commission to write the texts for *Threshold Words*. Not only has he provided superb poems of theological depth, but he has been a gracious and supportive presence at every step.

I cannot begin to express adequately my gratitude to Mark Ball, Director of Music at Village Presbyterian Church. He has been an enthusiastic supporter of this project from the start, even agreeing to program a performance of *Threshold Words* on the church's 2009–2010 season before the music was written. Other colleagues on staff at the church have also offered consistent encouragement, ranging from the Rev. Meg Peery McLaughlin's insightful reflections on the poetry to Matthew C. Shepard's witty commentary on the predilection of twenty-first-century composers for constant meter changes!

Last, but certainly not least, I wish to thank my wife Rae and our boys Ryan and Aidan. Rae has taken on with grace an undue share of responsibility for family life to make this project possible. The boys, in their own way, have adapted to life with “Dad always doing homework” and, ever forgiving, still greet me at the door with enthusiasm. I look forward to spending more time with them in the near future.

For Mark Ball and the people of Village Presbyterian Church

FOREWORD

From its origins as a peculiarity of the Church of England in the sixteenth century, the English anthem has become a fixture in the worship life of many denominations in a wide variety of styles. The Renaissance polyphony with syllabic text declamation suggested by Thomas Cranmer (1489–1556) and reinforced in the Elizabethan Injunctions of 1559 to replace para-liturgical Marian antiphons at the daily offices initiated a tradition of choral writing that continues to this day, although Cranmer would shudder at how far the tradition has strayed from his strict limitations. Within the Church of England, composers have cultivated numerous anthem genres at various times, from the verse anthems of William Byrd (c. 1540–1623) to the post-Restoration string anthems of Henry Purcell (1659–1695) and others. Until the eighteenth century, such music was primarily limited to royal and cathedral institutions, but with the rise of West Gallery ensembles a more modest anthem tradition emerged in local parishes and nonconformist congregations. In the United States, the cultivation of choral music in singing schools led to a rough-hewn anthem style, as in the fusing tunes of William Billings (1746–1800), which found its way into worship services toward the end of the eighteenth century.¹

¹This overview of the English anthem's first several centuries is, of course, greatly oversimplified. For a substantial survey of anthem history from the English Reformation through the mid-

Commentators tend to single out the next hundred years as a low point in the development of the English anthem, reacting to a pervasive saccharine air even among the better composers.² The twentieth century, however, yielded an explosion of new possibilities (if not always higher quality) in sacred music. Such possibilities included the rejection of common-practice-era tonality (though generally some form of neo-tonality is retained in liturgical music), the influence of commercial music, and the mainstream acceptance of African American traditions.³ Today, depending on the denomination and particular congregation, worshipers might hear anthems as divergent in style as: *Blessed Assurance* arranged by Mark Hayes (b. 1953), with its distinct gospel idioms;⁴ *Lo, in the Time Appointed* by Healey Willan (1880–1968), which draws on early English point-of-imitation style;⁵ the African American spiritual *Wade in the Water* arranged by Moses Hogan (1957–2003);⁶ or *Ascending into Heaven* by Judith Weir (b. 1954), a fascinating work punctuated by frequent rising figuration in the organ and glissandos in the vocal lines.⁷

twentieth century, see Elwyn A. Wienandt and Robert H. Young, *The Anthem in England and America* (New York: The Free Press, 1970).

²For a particularly scathing assessment, see Kenneth R. Long, *The Music of the English Church* (London: Hodder and Stoughton, 1972), 337–367. Chapter 19, titled “Victoriana,” ends with the terse statement, “So much then for the principal figures of this sterile period” (367).

³For an overview of the stylistic breadth in sacred literature of the twentieth century, see Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Minneapolis: Fortress Press, 1992), 200–242.

⁴Mark Hayes, arr., *Blessed Assurance* (Columbus, OH: Beckenhorst Press, 2001).

⁵Healey Willan, *Lo, in the Time Appointed* (New York: Oxford University Press, 1929). Willan actually calls this piece a motet.

⁶Moses Hogan, arr., *Wade in the Water* (Milwaukee, WI: Hal Leonard, 1997).

⁷Judith Weir, *Ascending into Heaven* (London: Novello, 1983). The text and translation is laid out in the score so as to create visual ascending lines, adding another layer to this work’s symbolic language.

Amid the great diversity within the church anthem tradition, *Threshold*

Words: A Cycle of Six Anthems is intended to contribute to that tradition in some specific ways:

- i. To provide anthems for use in Christian worship that reflect on specific Biblical narratives, as might be particularly useful in faith communities that follow a lectionary.⁸
- ii. To serve an additional function as a multi-movement work that could be performed in the context of a sacred concert.
- iii. To fulfill both purposes using a musical style that is accessible to a fine, but mostly amateur, parish music program, while also offering fresh and creative expression.⁹

The first step in this undertaking was, necessarily, to find appropriate anthem texts. On 17 April 2008 I contacted poet John D. Thornburg (b. 1954), asking if he might accept a commission to write a new collection of poems for me to set.¹⁰ He graciously and enthusiastically agreed.

Thornburg, an ordained minister in the United Methodist Church with twenty-two years of experience in parish ministry, now serves as a Texas-based

⁸To that end, each anthem lists on its title page the Gospel narrative with which it is associated along with the liturgical dates for which those readings are appointed in the Revised Common Lectionary. The Revised Common Lectionary (RCL) was released in 1992 by The Consultation on Common Texts in *The Revised Common Lectionary* (Nashville: Abingdon Press, 1992) and is currently used by many mainstream Protestant denominations.

⁹Throughout the composition of *Threshold Words*, I have had a specific parish in mind. Village Presbyterian Church in Prairie Village, Kansas, where I currently serve as Principal Organist and Associate Director of Music, has a membership of nearly 5,000. The music department, headed by Mark Ball, consists of three full-time and two part-time musicians. The Village Chamber Choir, an approximately forty-voice ensemble, regularly performs sacred concerts. These concerts feature works ranging from G. F. Handel's *Messiah* to Ralph Vaughan Williams' *Dona Nobis Pacem*.

¹⁰I had been aware of John Thornburg's work for some time through his hymn and anthem texts, one of which I had set for SAB and piano. I was also engaged in preparations to conduct a performance of Craig Phillips' *Dies Gratiae: Requiem Reflections*, a choral-orchestral work for which Thornburg had provided the poetry.

freelance consultant on congregational song. He is a significant voice in the ongoing debates about the role of music in Christian worship and, among other endeavors, leads workshops to facilitate thoughtful discussion about the relevant issues. His website, *The Ministry of Congregational Singing*, is subtitled “building community through the power and grace of singing and putting an end to ‘worship wars.’” He challenges congregations to ask “What MUST we sing in order to become the church God is calling us to be?” rather than “What do the people want?”¹¹

As a poet, John Thornburg has made a substantial contribution to the hymn and anthem text literature. In addition to providing individual texts for a number of hymnals (such as the increasingly well-known “God the Sculptor of the Mountains”),¹² he has published several collections of congregational song.¹³ Important sacred music composers such as John Ferguson (b. 1941), Jane Marshall (b. 1924), Joel Martinson (b. 1960), and Bruce Neswick (b. 1956) have used his texts for anthem settings, and the large-scale *Dies Gratiae: Requiem Reflections* by Craig Phillips (b. 1961) alternates portions of the *Dies irae* sequence with Thornburg’s poetry.¹⁴

¹¹John D. Thornburg, *The Ministry of Congregational Singing*, <www.congregationalsinging.com> (accessed 19 May 2009).

¹²This text appears as No. 2060 in the United Methodist supplement *The Faith We Sing*, ed. Hoyt L. Hickman (Nashville: Abingdon Press, 2000) to a rousing tune by Amanda Husberg.

¹³These include *Can God Be Seen in Other Ways: Hymns and Tunes for Today* (Nashville: Abingdon Press, 2003) with tunes by Jane Marshall, *The One Who Taught Beside the Sea: Hymn, Anthem, and Worship Response Texts* (Colfax, NC: Wayne Leupold Editions, 2003), and *Family of God: New Hymns by John Thornburg and Friends* (Nashville: Abingdon Press, 2008) with tunes by Dan Damon, Amanda Husberg, Jane Marshall, and Thomas Pavlechko.

¹⁴*Dies Gratiae: Requiem Reflections* (Kingston, NY: Selah Publishing Co., 2000) is scored for SATB choir, soloists, and orchestra. The work was commissioned by Christ Episcopal Church in

In his writing, Thornburg refuses to avoid difficult subjects of communal and personal tragedy, confronting the human condition with directness and honesty. The “Christmas Poems” posted on his website are challenging and a far cry from the light-heartedness of typical winter season greetings. “Christmas 2008,” for example, compares Western culture’s penchant for war and consumerist greed with the atrocities of ancient Rome and the massacring Herod of Matthew’s Gospel.¹⁵ *Help Us Sing Again*, an anthem text written in the immediate aftermath of the terrorist attacks on 11 September 2001 and set by Jane Marshall for SATB and keyboard, is an intense cry of anguish amid horrors that tear “the fabric of our world” and pain that “turns moments into days.” Thornburg concludes not by pushing aside the devastation but by asking God to be present in the midst of it and to “give focus to our eyes, that we can see the miracles that lie beneath the ash.”¹⁶ One of Thornburg’s most poignant poems, “I Cannot Find the Words of Prayer,” is a lament over the death of a parishioner’s child *in utero*. The first stanza conveys vividly the pain of a mother faced with such tragedy:

No more the kicks that stretch my skin;
No more the movement in my womb.
My precious child is cold within;
My body, an unwilling tomb.¹⁷

Tyler, Texas, as a counterpart to the chamber version of Gabriel Fauré’s *Requiem*, Op. 48, and thus uses unusual instrumental resources (such as the omission of a violin section).

¹⁵Matthew 2:1–23.

¹⁶Jane Marshall, *Help Us Sing Again* (Nashville: Abingdon Press, 2006).

¹⁷Thornburg, “I Cannot Find the Words of Prayer” in *The One Who Taught Beside the Sea*, 9.

The next two stanzas express a bitter anger: “How dare you say that you are God, / ...when all that you seem fit to do / results in bleak, untimely death!” The poem’s final verses are a gasp for release so that healing can begin.

While John Thornburg agreed to write the texts for this project, he insisted that I be a collaborative partner in defining the parameters: “I don’t usually find myself very motivated by a composer who writes to me and says, ‘Just write anything you want.’ I don’t want to write what I want; I need to write what you need.”¹⁸ His request initiated a lively dialog over the next four months, during the course of which we weighed various options. By late September of 2008, Thornburg had indentified six narratives from the Gospel of John, each of which would serve as the basis for a reflection on the ministry of Jesus.¹⁹ He sent me a draft of the first reflection, “The Miracle at Cana,” asking for wider collaborative input:

No poem touches two people the same way, but if it doesn’t touch anybody, it’s not good enough for your project. So I’d like you to have a few people read it. If there are reactions that tell you that the text isn’t done, let me know.²⁰

This invitation was more than mere lip service, and throughout the writing process Thornburg made revisions in response to comments from readers. For example, the initial draft of “The Raising of Lazarus” read as follows, beginning at verse 3:

When sorrow is a thunderstorm
that floods the path we hoped to walk,
how often we deflect our pain
by fixing our complaint on someone dear.

¹⁸Thornburg, email message to author, 21 April 2008.

¹⁹John 2:1–12; 4:3–42; 9:1–41; 11:1–45; 12:1–11; 21:1–14.

²⁰Thornburg, email message to author, 27 September 2008.

In light of reactions from a friend who argued for a different interpretation of the Gospel narrative, Thornburg amended the passage for the poem's final version (see page 198): "my friend...helped me see that Martha is not shrill; she's wounded (as is often the case when we cry out our complaints), and so I hope the vocabulary change signals that."²¹ Similarly, he substituted the word "honesty" for "probity" in "The Woman at Jacob's Well" after learning that a couple of readers had reached for dictionaries!

The texts of *Threshold Words* are notable for their sense of directness.²² This effect is due, in part, to the author's economy of language. Monosyllabic words predominate, and words with three or more syllables are extremely rare. Furthermore, the poems land the reader immediately in the relevant stories without unnecessary verbiage, as in the opening verse of "The Miraculous Catch of Fish": "He stood beside the sea" (page 199). At times, the directness is intensified through shortening individual verses from the usual six or eight syllables to four or fewer, as in "The Woman at Jacob's Well" (page 197):

"It must not be...
It is not done...
The truth is plain...
The way is clear..."

Thornburg's use of language also demonstrates a particular resonance that allows it to read easily and renders it ideal for singing. The author's preference for

²¹Thornburg, email message to author, 3 December 2008.

²²The texts are printed in their original format in Appendix A. This Appendix allows for ease of reference in the following discussion but also serves as acknowledgment that the poems are works of art in their own right, quite apart from any musical setting.

iambic feet and six- or eight-syllable lines give the texts a certain connectedness to traditional poetic forms such as the ballad. At the same time, his avoidance of organizing verses into typical hymn meters leaves room for expressive fluidity, an effect that is reinforced by the almost complete absence of end rhyme. Thornburg achieves linguistic resonance through internal relationships within and between poetic verses. Alliteration is a frequent device, as in the cross-related phonemes [f] and [θ] in verses 2 and 3 of “The Woman at Jacob’s Well” (page 197):

It was forbidden, such a thing.
The air was thick; a stifling fog.

In the same text, the [b] of “bewildered by the boldness of the rabbi’s words” is another of several notable examples. More difficult to identify precisely is the pervading sense of assonant vowel relationships. Obvious instances occur in the opening stanza of “The Miracle at Cana” (page 196) where [eɪ] and, to a lesser extent, [i] are prominent:

In Cana, on a wedding day,
his mother came, and so did he,
this man whose “Follow me”
had caused a few to walk his way.²³

Perhaps the most appealing feature of *Threshold Words* is its convincing use of imagery. The oppression of sexism is a “stifling fog” in “The Woman at Jacob’s Well” (page 197), but the heavy air becomes “fresh and new” when Jesus breaks through the barrier of prejudice. Prejudice of a different kind in “The Man Born Blind” (pages 197–198) is pictured as questions flung from the walls of a fortress. A

²³This stanza also happens to be one of the few places where Thornburg uses end rhyme, in this case an *abba* scheme.

particularly haunting image occurs at the end of the same text. In the Johannine narrative, Jesus has cured the man's blindness by spreading mud on his eyes and instructing him to wash it off in the pool of Siloam.²⁴ Thornburg concludes his poetic reflection on the passage by portraying a God who is still "digging in the mud, / preparing to anoint the eyes / of all who long for sight." The playfulness of this image is compelling, as is its intriguing allusion to one of the creation narratives in which humankind is formed from the dust of the ground.²⁵ Perhaps Thornburg intends to interpret Jesus' healing act as a re-creation, restoring human life to its initial unblemished state. Such a view of human physicality as enfleshment rather than antithesis of spirit shows up again in "The Miraculous Catch of Fish" (pages 199–200). Peter, who is naked, jumps into the water when he recognizes Jesus on the shore: "The leap was what his body did / to demonstrate his joy."²⁶

Once I had received and begun to absorb the final version of Thornburg's *Threshold Words*, I needed to determine what vocal and instrumental resources would be appropriate (and practical) for setting the texts as anthems. That SATB choir and organ should be involved I was already certain, both in light of my own specialties and the kind of parish music program for which the settings were intended. At the strong urging of one of my advisory committee members, however, I began to consider the possibility of including an additional timbral resource. In the

²⁴John 9:6–7.

²⁵Genesis 2:7.

²⁶This sentence parallels a passage from Thornburg's text for Phillips' *Dies Gratiae: Requiem Reflections*: "And now, since words will not suffice, my tears are what my body does to translate what I know" (Reflection II).

end, I settled on adding string quartet, a medium that seemed capable of supporting my own emotional responses to the poems.²⁷ To provide contrasts of instrumentation from movement to movement in the event that all the anthems should be performed in concert setting, I planned a scheme that reflects thematic symmetries within the whole collection of texts. Specifically, I determined that anthems 1 and 6, both of which explore concepts of feasting, should be scored for the full complement of choir, strings, and organ; that numbers 2 and 5, both of which reflect on narratives in which Jesus shows respect to women in the midst of a misogynistic society, should feature a single string instrument along with organ; and that 3 and 4, both of which focus on restoration of physical wholeness, should each employ only one of the instrumental forces (organ alone and string quartet alone, respectively).²⁸

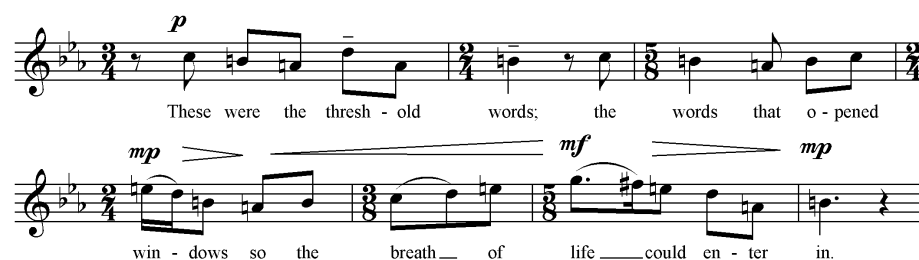
Actually putting pencil to paper as I begin composing always feels risky to me, so I am grateful for the host of musical voices that, consciously or unconsciously, shape how I write. Benjamin Britten (1913–1976) has always been an important influence for me. From his exceptional ability to set English texts with expressive fluidity I have learned to be sensitive to the natural accents, syllable lengths, and overall tonal shapes of the language. Studying such works as the *Festival Te Deum*,²⁹ *War Requiem*,³⁰ and *The Turn of the Screw*³¹ has been

²⁷As mentioned above, the music program at Village Presbyterian Church in Prairie Village, Kansas, served as paradigmatic in my decision making. Hiring a string quartet on an occasional basis for use in liturgies is well within the church's financial means and worship practice.

²⁸This scheme also has the practical benefit of requiring significantly fewer instrumentalists for anthems 2, 3, and 5, and thus increasing the chance of their usefulness to congregations with budgets less ample than Village Church's.

²⁹Benjamin Britten, *Festival Te Deum*, Op. 32 (London: Boosey & Hawkes, 1945).

particularly helpful. Britten's influence in this regard is evident, for example, in the soprano line at bars 20–26 of “The Woman at Jacob’s Well” (see Example 1). Duration, metric placement, and relative pitch level reflect natural English speech patterns.



Example 1. “The Woman at Jacob’s Well,” bars 20–26, soprano line.

Another significant influence has been the lush writing of Herbert Howells (1892–1983). Certain turns of phrase and harmonic structures from *Like as the Hart Desireth the Waterbrooks*³² are present in the same movement, such as the flattened fifth degree of a minor mode (e.g., the G-flat on “thick” in bar 7) and various dominant-seventh-related chords that resolve in nontraditional ways (e.g., the D-flat eleventh structure in bar 13). I have also unashamedly employed certain sardonic elements from the work of Francis Poulenc (1899–1963), with whose dry wit my own writing shares a certain affinity. While my settings are intended to be quite sincere, anyone who knows well Poulenc’s *Concerto for Organ, Strings, and Timpani* will recognize in “The Miraculous Catch of Fish” the organ part’s spare contrapuntal textures and even specific motivic gestures, not to mention the biting

³⁰Britten, *War Requiem*, Op. 66 (London: Boosey & Hawkes, 1962).

³¹Britten, *The Turn of the Screw*, Op. 54 (London: Boosey & Hawkes, 1966).

³²Herbert Howells, *Like as the Hart Desireth the Waterbrooks* (Oxford: Oxford University Press, 1943).

dominant-seventh structures with added false relations so prevalent in “The Man Born Blind.”³³ More specifically relevant to the anthem tradition, I have gleaned ideas from other composers’ settings of Thornburg texts, such as Joel Martinson’s *Three Days Had Passed* (for choir, brass quintet, timpani, and organ)³⁴ and Craig Phillips’ *Dies Gratiae: Requiem Reflections*. Both Martinson and Phillips have, in their own ways, found musical techniques suitable for Thornburg’s compact and theologically dense poetic style. In particular, they have modeled for me musical idioms that are sufficiently accessible to avoid outright rejection in the Church’s liturgical life while still engaging the poetry’s uncompromising—and sometimes startling—complexities.

From a purely musical standpoint, one of the chief challenges in writing music for *Threshold Words* was to ensure that each anthem could stand alone while also forming part of a satisfying whole. The cycle, therefore, needed clear contrasts of mood and key center but also unifying elements.³⁵ I tackled the latter by identifying motivic gestures and harmonic vocabularies that could recur throughout the set of pieces. The opening pages of “The Miracle at Cana,” for example, contain materials that appear in various guises in all the other anthems. Bar 1 features a


³³Francis Poulenc, *Concerto en Sol mineur pour Orgue, Orchestre à Cordes et Timbales* (Paris: Salabert, 1999). The Poulenc influence was particularly strong in *Threshold Words*, since I was preparing the concerto for performance while composing the anthems.


³⁴Joel Martinson, *Three Days Had Passed* (Orleans, MA: Paraclete Press, 2002).


³⁵The texts themselves suggested contrasting moods, ranging from the lament of “The Raising of Lazarus” to the scherzo finale of “The Miraculous Catch of Fish.” Key centers for the six movements (E, C, A, D, G, E) follow a compelling trajectory that supports the opening and concluding E-major movements. In selecting key areas, I gave particular consideration to the relationships formed between the end of one anthem and the beginning of the next. “The Raising of Lazarus,” for example, ends on the tonic with a D-major triad. That triad, in turn, serves as a dominant to the G tonal center of “The Anointing at Bethany.”

descending tetrachord from the tonic with lowered sixth and seventh scale degrees, setting the stage for frequent modal references. Likewise, the ascending tetrachord leading into bar 3 emphasizes a raised fourth scale degree, an element that features prominently throughout the cycle both melodically and harmonically. The first violin part in bars 16–18 uses an octatonic scale segment, preparing for frequent interactions between octatonic and diatonic collections. Some of the motivic connections between movements are obvious, such as the opening organ gestures of “The Man Born Blind,” formed by transposition and rhythmic alteration of the violin passage just mentioned. Likewise, the descending motive D–C–B–A that pervades much of “The Raising of Lazarus” as an inner voice of the string accompaniment derives directly from the opening tetrachord of movement 1.

Many of the unifying factors are more subtle, however. Consider, for instance, the soprano line in bars 5–9 of “The Miracle at Cana.” As Example 2 shows, this melody is inverted and transposed to form the skeleton of the bass solo in bars 2–6 of “The Woman at Jacob’s Well.”

a. 

b. 

c. 

d.

- Example 2. a. “The Miracle at Cana,” bars 5–9, soprano line.
 b. Melodic inversion of the passage.
 c. Transposition of the inverted passage down a major 6th.
 d. “The Woman at Jacob’s Well,” bars 2–6, bass solo, derived from the inversion (with new rhythmic profile and a few melodic adjustments).

At other times, I have derived new material from inner voice leading. The germinal idea for the melody cited in Example 1 is illustrative since it is based on the viola part at bars 40–43 of the first anthem.

Beyond such purely musical devices, my concerns have been primarily with the relationship between text and musical expression, and I have sought to illuminate rather than cloud the various levels of meaning evident in Thornburg’s poetry. On a fairly obvious level, the music reflects general moods and themes. The rhapsodic “fiddling” of “The Miracle at Cana” (e.g., the first violin part in bars 72–81) seeks to conjure the festivities of a rustic wedding, though clearly not in any historically authentic fashion. The pervasive minor mode tendencies of “The Woman at Jacob’s Well” give way to major mode inflections in the last eight bars as the air becomes “fresh and new.” Martha’s cry of “If only...” in “The Raising of Lazarus” is set to a descending three-note motive that reverses direction beginning at bar 75 (and changes intervallic content to suggest major mode) after the miracle occurs. And the slower harmonic rhythm coupled with longer choral note values from bar 115 of “The Miraculous Catch of Fish” suggests the mystery of a feast that “stretches to the present day.”

More interesting to me are the less blatant relationships between text and music. In “The Anointing at Bethany,” Thornburg sets up the listener to respond viscerally to two different characters: the self-righteous “betrayor” and the tender “anointer.” The characters seem quintessentially opposed on the moral spectrum, and so the music features juxtaposed passages of solo violin writing marked “biting” (reinforced with accented double stops) and “tender.” As it turns out, Thornburg’s dichotomous treatment of the characters has indeed been a setup, for the poem’s final two verses read: “And when he died, the Christ of God, / his death was for them both” (page 199). In musical terms, this leveling of the moral playing field under the mercy of God’s grace has been present throughout the anthem, since both the “biting” and “tender” passages are constructed from the same motivic materials. The personality contrasts are musically subsumed in the *agitato* depiction of Christ’s death (bars 65–73) and finally resolved in the coda (bars 79–85) as the violin comes to rest on an ethereal double stop of natural harmonics.

“The Man Born Blind” afforded a particularly unusual opportunity to play with musical materials for the sake of interaction with the text. As in the Gospel narrative on which the poem reflects,³⁶ Thornburg’s character explains in a “simple speech,” “I once was blind, but now I see” (page 197). For many listeners this statement is permanently linked to the hymn “Amazing Grace, How Sweet the

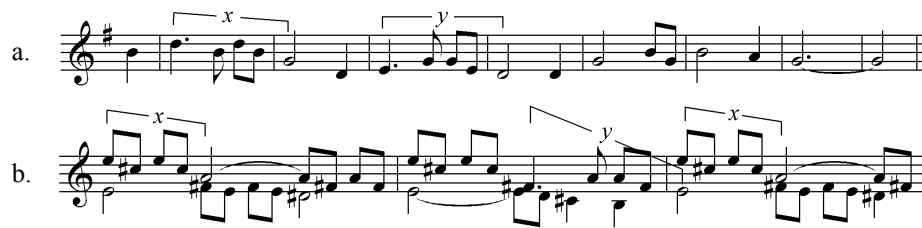
³⁶John 9:25.

Sound” by John Newton (1725–1807), typically sung to the tune *New Britain*.³⁷

Stanza 1 reads:

Amazing grace, how sweet the sound,
That saved a wretch like me!
I once was lost, but now am found,
Was blind, but now I see.³⁸

I found the idea of quoting the well-known tune unsavory but could not ignore the chance to play with worshipers’ associative expectations. As a compromise, I decided to rework melodic materials from the tune to create something vaguely familiar. To begin with, I isolated two figures that seemed particularly useful as material for an organ interlude immediately after the textual quotation in question (see Example 3).




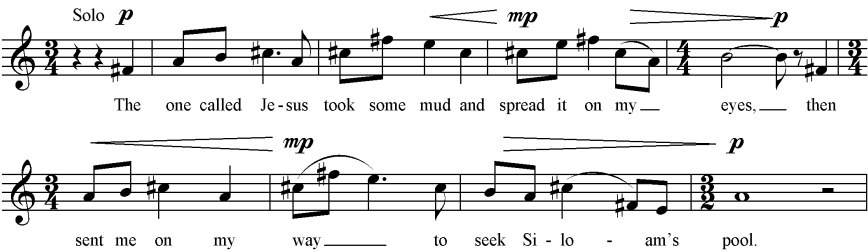
Example 3. a. Two motives from the closing bars of *New Britain* marked *x* and *y*.
b. The use of *x* and *y* to construct material in the organ part of “The Man Born Blind” (bars 30–32, right hand).

Next I inverted the entire tune fragment cited in Example 3a, applied a new rhythmic profile, altered a few intervals, and extended it to create a melody appropriate for the formerly blind man’s “simple speech.” The result is a passage that evokes something of American Southern hymnody without actual quotation (see Example 4).

³⁷The composer of *New Britain* is unknown. The tune was first printed in *The Virginia Harmony* of 1831. See Richard Crawford, *America’s Musical Life: A History* (New York: W. W. Norton, 2001), 167.

³⁸This text appears to the customary tune as No. 280 in *The Presbyterian Hymnal*, ed. LindaJo McKim (Louisville, Kentucky: Westminster/John Knox Press, 1990).

a. 

b. 

- Example 4. a. An inversion of Example 3a (the last 8 bars of *New Britain*). Note that under inversion the hymn tune's pentatonicism is retained.
- b. "The Man Born Blind," bars 34–42, soprano line. The intervallic structure of this melody is based on the inversion of *New Britain*.

Having vowed not to quote *New Britain* and spent a great deal of energy finding indirect ways to evoke it, I finally relented! A seven-note fragment of the tune appears in the organ part on a solo stop at the very end of the anthem (bars 118–123). Since the fragment's intervallic properties have already been exploited at some length, the fragment does not, to my ears, seem out of place.

Daring to set texts by a poet as influential as John Thornburg is a daunting task. I hope that *Threshold Words: A Cycle of Six Anthems* illuminates the poetry and, in turn, the Biblical narratives on which they reflect. If it succeeds in doing so, I trust that the work will be of value to the Church whether in liturgical or concert settings.

PERFORMANCE NOTES

Threshold Words is intended either for concert performance as a complete cycle or as a set of individual anthems for use in connection with specific Scripture readings during worship services. In order to facilitate the latter use, the Gospel narrative on which each anthem reflects is cited, along with the liturgical dates for which those readings are appointed in the Revised Common Lectionary. In the case of concert performance as a cycle, the relevant Scripture passages may be read prior to each movement to give a context for the poetic reflections.

All obligatory breaths in the choral parts are indicated precisely with rests, as in bar 9 of “The Miracle at Cana.” Ideally, lines should be carried through without a breath if no rest is present, even when punctuation might seem to suggest otherwise (see bar 7 of the same movement). By the same token, punctuation may effectively be shown through shaping when choral breaths are not indicated. The conductor should feel free, however, to add occasional lifts as needed for clear text declamation and beauty of tone, especially if the vocal ensemble is small. In any event, whenever a syllable ending in a consonant is followed by a rest, the concluding consonant should be placed on the rest itself, as in the tenor line at bar 52 of “The Miracle at Cana.”

Organ registrations indicated in the score are intended merely as a general guide. Depending on the instrument, room, and choir, the range of stop combinations may need to be narrowed, as, for instance, in situations where the addition of a mixture would be overpowering. Except where otherwise noted, the pedal line is intended to include at least one sixteen-foot stop and match the dynamic level of the manuals.

Tempo markings are likewise general guidelines. So long as the specific character of each movement or section is retained, the conductor should feel free to respond to interpretive instincts and the acoustical environment.

John 2:1–11
(RCL Year C, 2 Epiphany)

I.

The Miracle at Cana (for SATB, string quartet, and organ)

Text: John D. Thornburg*

Music: Stephan Casurella

♩ = ca. 108 (festive)

The musical score is arranged in three systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. The second system contains the string quartet: Violin I, Violin II, Viola, and Violoncello. The third system contains the Organ part, consisting of two staves (treble and bass). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked as 'ca. 108 (festive)'. The score begins with a four-measure rest for all parts. In the fifth measure, the strings enter with a triplet of eighth notes (F#, G#, A) marked *mf*. The vocal parts enter in the sixth measure with a half note G4. The strings continue with a triplet of eighth notes (B, C, D) in the seventh measure, also marked *mf*. The vocal parts continue with a half note A4. The strings conclude with a triplet of eighth notes (E, F#, G) in the eighth measure, marked *mf*. The organ part remains silent throughout the piece.

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Organ

Duration = ca. 4' 00"

*Text © 2008 by John D. Thornburg. Used by permission.

5

mf *più f*

S In Ca - na, on a wed-ding day, his moth-er came, and

A *mf* *più f*

In Ca - na, on a wed-ding day, his moth-er came, and

T *mf* *più f*

In Ca - na, on a wed ding day, his moth-er came, and

B *mf* *più f*

In Ca - na, on a wed ding day, his moth-er came, and

5

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

5

Org. light principals 8', 4' *mf* legato

9

S
so did he, this man whose "Fol-low me" had caused a few to

A
so did he, this man whose "Fol - low me" caused a few to

T
so did he, this man whose "Fol-low me" had caused a few to

B
so did he, this man whose "Fol-low me" had caused a few to

9

Vln. I

Vln. II

Vla.

Vlc.

9

Org.

light principals 16', 8'

The musical score is for a vocal quartet and orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 9 with the lyrics 'so did he, this man whose "Fol-low me" had caused a few to'. The instrumental parts (Violins I & II, Viola, Violoncello, Organ) enter at measure 9. The Organ part includes a note for 'light principals 16', 8''.

13

mf

S walk his way.

A walk his way.

T walk his way.

B walk his way.

13

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

13

Org.

16

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

The musical score for measures 16-19 is as follows:

- Measures 16-19:** All vocal parts (S, A, T, B) and the Organ part are silent, indicated by whole rests.
- Violin I (Vln. I):**
 - Measure 16: Triplet of eighth notes (G4, A4, B4) marked *mp*.
 - Measure 17: Triplet of eighth notes (C5, B4, A4) marked *mf*.
 - Measure 18: Triplet of eighth notes (G4, F4, E4) marked *mp*.
 - Measure 19: Triplet of eighth notes (D5, C5, B4) marked *f*.
- Violin II (Vln. II):**
 - Measure 16: Quarter rest.
 - Measure 17: Quarter rest.
 - Measure 18: Quarter note (G4) marked *f*.
 - Measure 19: Triplet of eighth notes (A4, B4, C5) marked *mp*.
- Viola (Vla.):**
 - Measure 16: Quarter rest.
 - Measure 17: Quarter rest.
 - Measure 18: Quarter note (G4) marked *f*.
 - Measure 19: Triplet of eighth notes (A4, B4, C5) marked *mp*.
- Violoncello (Vlc.):**
 - Measure 16: Triplet of eighth notes (G3, A3, B3) marked *mp*.
 - Measure 17: Triplet of eighth notes (C4, B3, A3) marked *mf*.
 - Measure 18: Triplet of eighth notes (G3, F3, E3) marked *mf*.
 - Measure 19: Triplet of eighth notes (D4, C4, B3) marked *mf*.

20

f

S But once the feast-ing had be - gun, —

f

A But once the feast-ing had be - gun, —

f

T But once the feast-ing had be - gun, —

f

B But once the feast-ing had be - gun, —

20

Vln. I *f* *mf* *f* *mf*

Vln. II *f* *f*

Vla. *f* *f*

Vlc. *f* *f*

20

Org. add *f*

24

S *f* the wine gave out, we know not

A *f* the wine gave out, we know not

T *f* the wine gave out, we know not

B *f* the wine gave out, we know not

Vln. I *f* *mf*

Vln. II *mf* *f*

Vla. *f*

Vlc.

Org. *f* reduce

28

mp *mf*

S why. His moth-er spoke, "They

A *mp* *mf* why. His moth-er spoke, "They

T *mp* *mf* why. His moth-er spoke, "They

B *mp* *mf* why. His moth-er spoke, "They

28

Vln. I *mf* 3

Vln. II *mp* 3 *mp* < *mf* > *mp* *mf*

Vla. *mf* 3

Vlc. *mp* *mf*

28

Org. *mp* + light reed 8' (box closed) *mf*

31

f *p*

S have no wine." To our sur-

A have no wine. They have no wine."

T have no wine." To our sur-

B have no wine. They have no wine."

31

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Vlc. *f* 3

31

Org. *f* light principal 8' (or flutes 8', 4') *p legato*

34

S

prise, he did not sum - mon heav-en right a - way.

A

T

8

prise, he did not sum - mon heav-en right a - way.

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

mp

p

3

p

3

p

mp

p

37

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

37

38

39

40

espr.

p

3

espr.

espr.

p

3

37

38

39

40

42

S *p*
He seemed to say, ——— "It is not

A *p*
He seemed to say, ———

T *p*
He seemed to say, ———

B

42

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vlc.

42

Org. *p* *legato*
(organ may double voices
if absolutely necessary)
foundation 8'

45

mp *p*

S yours to tell me what to do."

mp *p*

A "It is not yours to tell me what to do."

mp *p*

T "It is not yours to tell me what to do."

p *mp* *p*

B "It is not yours to tell me what to do."

45

Vln. I *p*

Vln. II

Vla.

Vlc.

45

Org.

48

S *p* We

A *p* We want a

T *p* And since we want a Lord, _____

B

48

Vln. I *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vlc. *p*

48

Org. *p*

52

mf

S want a Lord who makes our wish-es his com - mand, _____

mf

A Lord _____ who makes our wish-es his com - mand, _____

mf

T _____ a Lord who makes our wish - es his com - mand, _____

p *mf*

B _____ A Lord who makes our wish-es his com-

52

Vln. I _____ *mf*

Vln. II _____

Vla. _____

Vlc. _____

52

Org. _____ *mf*

55

S *p*
we

A *p*
we

T *p*
we

B *p*
mand, we

55

Vln. I *più f* *p*

Vln. II *mf* *più f* *p*

Vla. *mf* *più f* *p*

Vlc. *mf* *p*

55

Org.

Detailed description of the musical score: The score is for page 35, measures 55 through 60. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a string quartet (Violins I & II, Viola, Violoncello), along with an Organ. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. In measure 55, the vocalists enter with the word 'we' on a half note. The strings play a rhythmic pattern of eighth and sixteenth notes. The organ plays a sustained chord. The dynamics for the strings are marked as *mf* (mezzo-forte) and *p* (piano), with a crescendo and decrescendo hairpin. The vocalists are marked *p* (piano). The organ is marked *p* (piano). The score ends in measure 60 with a final chord.

60

S
pause.

A
pause.

T
8
pause.

B
pause.

60

Vln. I

Vln. II

Vla.

Vlc.

60

Org.
principal 8' *p* legato (add)

65 *mf*

S His moth-er sensed what he could do...

A His moth-er sensed what he could do...

T His moth-er sensed what he could do...

B His moth-er sensed what he could do...

65 *mf*

Vln. I

Vln. II

Vla.

Vlc.

65 *mf* (add)

Org.

heavier 16', 8'

69

più f *f*

S could do... would do...

A *più f* *f*

A could do... would do...

T *più f* *f*

T could do... would do...

B *più f* *f*

B could do... would do...

69

Vln. I *più f* *f* *mp*

Vln. II *più f* *f* *mp*

Vla. *più f* *f*

Vlc. *più f* *f* *mp*

69

Org. *più f* + mixture *f*

+ light reed 16'

74

S

A

T

B

74

Vln. I

Vln. II

Vla.

Vlc.

74

Org.

74

75

76

77

mf

mp

mp

mf

mp

mp

mf

mp

40

80

f

S It was his word a - lone that changed the

A It was his word a - lone that changed the

T It was his word a - lone that changed the

B It was his word a - lone that changed the

80

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vlc.

80

Org. light principal chorus with mixture *f* legato

83 *più f* *f* *mf*

S wed-ding's course, that turned the wa - ter in - to

A *più f* *f* *mf*

wed-ding's course, that turned the wa - ter in - to

T *più f* *f* *mf*

wed-ding's course, that turned the wa - ter in - to

B *più f* *f* *mf*

wed-ding's course, that turned the wa - ter in - to

83

Vln. I

Vln. II

Vla.

Vlc.

83

Org.

— reed 16'

87

S wine. And still his *mp*

A wine. And still his *mp*

T wine. And *mp*

B wine.

Vln. I *f* *mp*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vlc. *f* *mp*

Org. (organ may double voices if absolutely necessary) foundations 8' *mp* *legato*

90

S word, the balm that heals our eve - ry wound, *poco* *mp*

A word, the balm that heals our eve - ry wound, *poco* *mp*

T still his word, the balm that heals our eve - ry wound. *poco* *mp*

B *mp* And still his word that heals our eve - ry *poco*

90

Vln. I

Vln. II

Vla.

Vlc. *mp*

90

Org.

93

S *mf* the food that

A *mf* the food that

T *mf* the food that sat - is-

B *mp* wound,

93

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

93

Org. *mf* (add)

95 *poco* *mf*

S
sat - is - fies our hun - gry hearts,

A
sat - is - fies our hun - gry, hun - gry hearts,

T
fies our hun - gry hearts,

B
mf *poco* *mf*
that sat - is - fies our hearts,

95 *mf* 3 3

Vln. I

Vln. II

Vla. *mf* 3

Vlc. *mf* 3 3

95

Org.

97

f

S the ar - row pierc - ing all de - ceit, pierc - ing all de -

f

A the ar - row pierc - ing, ar - row pierc - ing all de - ceit, _____

f

T the ar - row pierc - ing all, _____ pierc - ing

f

B pierc - ing all _____ de - ceit,

97

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

97

Org. *f* (add)

100

S
ceit,

A
—

T
8 all de - ceit,

B

Vln. I
f *più f*

Vln. II
f *più f*

Vla.
f *più f*

Vlc.
f *più f*

Org.
principal chorus
with mixture *f legato*

103

S *f*
is chang-ing wa - ter in - to

A *f*
is chang-ing wa - ter in - to

T *f*
is chang-ing wa - ter in - to

B *f*
is chang-ing wa - ter in - to

Vln. I 103
3 3 3 3

Vln. II 3 3 3 3

Vla. 3 3 3 3

Vlc. 3 3

Org. 103

106

S
wine _____ so we can *f*

A
wine _____ so we can *f*

T
wine _____ so we can *f*

B
wine _____ so we can *f*

106

Vln. I
f *ff*

Vln. II
f *ff*

Vla.
f *ff*

Vlc.
f *ff*

106

Org.
+ reed 8' *f*

109 *ff* poco rit. a tempo

S
feast, feast in - to the night.

A
feast, feast in - to the night.

T
feast, feast in - to the night.

B
feast, feast in - to the night.

109 poco rit. a tempo

Vln. I

Vln. II

Vla.

Vlc.

109 poco rit. a tempo

Org. *più f*

112

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

112

113

114

mp *mf* *f*

mf *f*

mp *mf*

mp *mf* *f*

115 senza rit.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

115 senza rit.

+ high mixture

mf *ff* *gliss.* *fffz*

mf *ff* *fffz*

f *ff* *fffz*

mf *ff* *fffz*

ff

John 4:4-42
(RCL Year A, 3 Lent)

II.

The Woman at Jacob's Well (for SATB, cello, and organ)

Text: John D. Thornburg*

Music: Stephan Casurella

♩ = ca. 52 (sultry)

Soprano

Alto

Tenor

Bass

Solo *p* *poco* *p* *poco*

He spoke to her at Ja - cob's well. It was for - bid - den, such a

♩ = ca. 52 (sultry)

Violoncello

p

♩ = ca. 52 (sultry)

Organ

flute(s) 8' *p* *legato*

flutes 16', 8'

The musical score is written for SATB voices, cello, and organ. It begins with a tempo marking of 'ca. 52 (sultry)'. The vocal parts (Soprano, Alto, Tenor, Bass) have rests for the first two measures, followed by the Bass solo. The cello and organ provide accompaniment. The organ part includes a flute(s) 8' and flutes 16', 8'.

Duration = ca. 4' 30"

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⑥

S (Tutti) *p* *poco* *p* *poco*
 "It must not be... It is not

A (Tutti) *p* *poco* *p* *poco*
 "It must not be... It is not

T

B *p* *mp* *p*
 thing. The air was thick; a sti- fling fog.

Vlc. *mp* *p*

Org. ⑥ + celeste
mp *p* *poco* *p* *poco*

⑩

p *poco* *p* *mp* *p*

S done... The truth is plain... The way is clear..."

p *poco* *p* *mp* *p*

A done... The truth is plain... The way is clear..."

T

B

Vlc. *mp* *p* *mp* 3

⑩

Org. *p* *mp* *p*

⑬

S *p* *pochiss.* *p*
 “Give me a drink...”

A *p* *pochiss.* *p*
 “Give me a drink...”

T *p* *pochiss.* *p*
 “Give me a drink...”

B *p sempre* Tutti *p* *pochiss.* *p*
 And e-ven so, he spoke. “Give me a drink...”

Vlc. *p* *p*

Org. ⑬
 — celeste

58

(22) *mp* *mf*
 S words that o-pened win - dows so the breath of life could en - ter
 A
 T
 B
 Vlc. *mp* *mf*
 Org. (22) *mf*
 Solo (8', 2 2/3', 1 3/5')
 take lowest notes in pedal as needed
 (coupled from accompanying manual,
 without 16')

The musical score is for a voice and organ ensemble. The voice part is written for Soprano (S) and includes lyrics. The organ part is written for Organ (Org.) and includes a solo section. The score is in 8/8 time and features a key signature of two flats. Dynamics include mezzo-piano (mp) and mezzo-forte (mf). The organ part includes a solo section with the instruction 'Solo (8', 2 2/3', 1 3/5')' and a note to 'take lowest notes in pedal as needed (coupled from accompanying manual, without 16')'.

(26) *mp* poco più animato *mp*
 S in. She could have fled, be - wil-dered, be-
 A *mp* She could have fled, be - wil-dered, be-
 T *mp* She could have fled, be - wil-dered, be-
 B *mp* She could have fled, be - wil-dered, be-
 Vlc. poco più animato
mp *p*
 Org. (26) *mp* poco più animato *p* add (+ 4') *mp*
mp
mp

(30) *mf*

S wil - dered by the bold - ness of the Rab - bi's words.

A wil - dered by the bold - ness of the Rab - bi's words.

T wil - dered by the bold - ness of the Rab - bi's words.

B wil - dered by the bold - ness of the Rab - bi's words.

Vlc.

Org.

(34) rit. ----- al -----

S

A

T *mp* *poco*
 8 But some - thing in his hon - es - ty — said,

B

Vlc. rit. ----- al -----

Org. (34) rit. ----- al -----
mp - 4' + celeste *mp legato* 3

(39) Tempo I
p
 S "Stay." _____
 A *p* "Stay." _____ *p* The laws of na - ture were un-
 T *p* "Stay." _____
 B *p* "Stay." _____
 Vlc. Tempo I (pizz.)
 Org. (39) Tempo I Solo (8', 2 2/3')
p *p* flute 8'

44

mp

S no sight re-

A changed. No wa - ter in - to wine, no sight re-

T

B

Vlc. *mp*

Org. *mp*

(47) *p* *mp*
 S stored. And yet a mir - a - cle, a
 A stored. And yet a mir - a - cle, a
 T *mp* *mf*
 8 And yet a mir - a - cle,
 B *mp*
 And yet a mir - a - cle, a
 Vlc. *p*
 Org. (47) Solo (8', 2 2/3', 1 3/5')
p *mp* *mp* (add)
 take lowest notes in pedal as needed
 (coupled from accompanying manual,
 without 16')

50 *mf* *f*

S mir - a - cle, mir - a - cle oc - curred.

A *mf* *f*

A mir - a - cle, mir - a - cle oc - curred.

T *f*

T mir - a - cle oc - curred.

B *mf* *f*

B mir - a - cle, mir - a - cle oc - curred.

Vlc. arco *mf*

Org. 50 *mf* (add) *f* + mixture *mf* - mixture

53

S

A

T

B

Vlc.

intenso

f

mp

Org.

53

mp
(reduce)

mp

p

(57) poco rit. a tempo

S

A

T

B

Solo *p*

The thirst-y

Vlc.

poco rit. a tempo

p *mp* *p*

(57) poco rit. a tempo

Org.

pp
8' + celeste

flute(s) 8' *p*

62

S

A

T

B

rab - bi re - de - fined the scope of love. And

Vlc.

Org.

legato

mp

p

mp

65

S

A

T

B

bound - a-ries once seen as firm gave way to pan-o-ram - ic views.

Vlc.

p

mf

mp

Org.

65

mf
add foundation(s) 8'

69

p *poco* *p*

S The fog dis - persed, the air was fresh and

A The fog dis - persed, the air was fresh and

T

B

Vlc. *mf* *p*

Org. 69

p reduce to flute 8' (no celeste) *poco* *p*

72 *mp* *p* Tranquillo

S

A new. *mp* *p*
new.

T

B Solo *p* *pochiss.*
fresh and

Vlc. *mp* *p* 3 3

Org. 72 Tranquillo
mp *p* *pochiss.*

76 rit.

S

A

T

B

p

new. _____

Vlc.

p

3

3

rit.

poco

pp

sul G

Org.

76 rit.

pp

John 9:1-41
(RCL Year A, 4 Lent)

III.

The Man Born Blind (for SATB and organ)

Text: John D. Thornburg*

Music: Stephan Casurella

♩ = ca. 112 (militant)

Soprano

Alto

Tenor

Bass

Organ

ff principal chorus to mixture
+ reed 8' (enclosed division)

principals 16', 8'
(manuals coupled)

Duration = ca. 4' 30"

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5

S

A

T

B

Org.

5

⑨

mf

S They said that blind - ness was a sin.

mf

A They said that blind - ness was a sin.

mf

T They said that blind - ness was a sin.

mf

B They said that blind - ness was a sin.

Org.

mp

mf

3 3 3

13

S They built a for - tress for their truth, then, *f*

A They built a for - tress for their truth, then, *f*

T They built a for - tress for their truth, then, *f*

B They built a for - tress for their truth, then, *f*

Org.

(17) *ff*
 S stand-ing on the mas-sive walls, they flung the
 A stand-ing on the mas-sive walls, *ff* they
 T stand-ing on the mas-sive walls, *ff* they flung the
 B stand-ing on the mas-sive walls, *ff* they

(17) *ff*
 Org.

(21)

S *f* ques - tions of their trou - bled minds. *mf* The one they

A *f* flung the ques - tions of their trou - bled minds. *mf* The one they

T *f* ques - tions of their trou - bled minds. *mf* The one they

B *f* flung the ques - tions of their trou - bled minds. *mf* The one they

Org. (21)

The organ part consists of three staves. The top staff is in 3/4 time and features a melodic line with triplets. The middle staff is in 3/4 time and provides harmonic support. The bottom staff is in 3/4 time and provides a bass line. The organ part includes a 3/4 time signature and a 3/4 time signature.

(25)

S *mp*
 scorned knew on - ly this: "I once was

A
 scorned knew on - ly this:

T *mp*
 8 scorned knew on - ly this: "I

B
 scorned knew on - ly this:

(25)

Org. *mf*
 3 3 3

rit. ----- al ----- ♩ = ca. 88 (simple)

(28) *mf*

S blind, but now I see.

A "was blind, but now I see.

T once was blind, but now I see.

B "was blind, but now I see.

Org. *mp* reduce *p* legato quiet foundation(s) 8'

flutes 16', 8'

Detailed description: This is a page of a musical score, likely for a vocal quartet and organ. The top section contains four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff has a vocal line with lyrics and a piano line with dynamics. The lyrics are: S: "blind, but now I see."; A: "'was blind, but now I see."; T: "once was blind, but now I see."; B: "'was blind, but now I see." The dynamics for the vocal parts are *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Above the vocal staves, there is a tempo/meter indication: "rit. ----- al ----- ♩ = ca. 88 (simple)". The organ part is at the bottom, labeled "Org.". It consists of two staves (treble and bass clef). The organ part includes a triplet of eighth notes in the treble staff and a legato section in the bass staff. The organ dynamics are *mp* (mezzo-piano) and *p* (piano). The organ part also includes the instruction "reduce" and "legato quiet foundation(s) 8'". At the bottom of the organ part, there is a note "flutes 16', 8'". The score is in 2/4 time.

31

Solo *p*

The

S

A

T

B

Org.

8

35

S *mp* *p*

one called Je - sus took some mud and spread it on my eyes, then

A

T

B

Org.

The musical score is for a vocal and organ ensemble. It consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org.). The Soprano part begins with a circled measure number 35. The lyrics are "one called Je - sus took some mud and spread it on my eyes, then". The dynamics are marked *mp* (mezzo-piano) and *p* (piano). The Alto, Tenor, and Bass parts are currently silent. The Organ part provides a complex accompaniment with multiple voices. The time signature is 3/4. The score concludes with a repeat sign.

(39) *mp* *p*
 S sent me on my way — to seek Si - lo - am's pool.
 A
 T
 B
 Org.

The musical score is for a choral and organ setting. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org.). The Soprano part begins with a circled measure number 39 and includes the lyrics "sent me on my way — to seek Si - lo - am's pool." The dynamics are marked *mp* (mezzo-piano) and *p* (piano). The Organ part also begins with a circled measure number 39. The score is written in 3/4 time and ends with a double bar line.

43

Tutti *mp*

S And when I washed

A *mp* And when I

T *mp* And when I

B

Org. 43

Solo (reed 8') *mp*

The image shows a musical score for a vocal ensemble and organ. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is labeled 'Org.'. The score is divided into two systems. The first system contains measures 43 to 46. The second system contains measures 47 to 50. The key signature is one sharp (F#) and the time signature is 3/4. The organ part features a solo on reed 8' starting at measure 43. The lyrics are 'And when I washed' for Soprano, 'And when I' for Alto and Tenor, and 'And when I' for Bass.

48 *mf*

S — I saw — the things — my mind had

A washed I saw in real — time and space the things my mind had —

T washed I saw in real — time and space the things my mind had —

B I saw in real — time and space the things my mind had —

Org. 48 *mf*

52

S
drawn."

A
drawn."

T
drawn."

B
drawn."

Org.

The image shows a musical score for a vocal quartet and organ. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a circled number 52 at the beginning of the first measure. The lyrics for all four parts are "drawn.\". The organ part (Org.) is shown below the vocal parts and consists of three staves. The first staff has a circled number 52. The organ part features a complex melodic line in the right hand and a simpler accompaniment in the left hand. The time signature changes from 3/4 to 2/4 and then to 3/4.

(56) poco rit. ♩ = ca. 112 (militant)

S

A

T

B

Org.

p

p

Solo (reed 8')

principal chorus
to mixture + reed 8'
(box closed)

principals 16', 8'
(manuals coupled)

61

S

A

T

B

Org.

61

3 3 3 3

3

64

S

A

T

B

Org.

This musical score page features five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff begins with a circled measure number '64' and contains two measures of whole rests. The fifth staff is for the Organ (Org.), indicated by a bracket on the left. It consists of three staves. The top two staves of the organ part are joined by a brace and contain complex melodic lines with triplets and slurs. The bottom staff of the organ part contains a single note in the first measure followed by a rest in the second measure. The key signature has one sharp (F#) and the time signature is 4/4.

66

S

A

T

B

Org.

8

3

3

f

This musical score page features four vocal staves (Soprano, Alto, Tenor, Bass) and three organ staves. The vocal parts are marked with measure 66 and contain whole rests. The organ part begins at measure 66 with a treble staff containing a triplet of eighth notes, a half note, and a quarter note, followed by a triplet of eighth notes and a half note. The bass staff of the organ has a triplet of eighth notes. The organ part continues with a series of chords and single notes across four measures, with a dynamic marking of *f* (forte) in the second measure. The organ part concludes with a final chord in the fourth measure.

69 *mf*

S To those en-cased in fear this sim-ple speech was

A *mf* To those en-cased in fear this sim-ple speech was

T *mf* To those en-cased in fear this sim-ple speech was

B *mf* To those en-cased in fear this sim-ple speech was

Org. *mp* *mf*

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and an organ part. The vocal parts are in 3/4 time and feature a melody with eighth and quarter notes, accented. The organ part is in 3/4 time and features a melody with eighth and quarter notes, accented, and triplets in the right hand. The left hand of the organ part features sustained chords. The organ part is marked *mp* and *mf*.

72

S
war - rant for a big - ger wall. *f* Their ques - tions

A
war - rant for a big - ger wall. *f* Their ques - tions

T
8 war - rant for a big - ger wall. *f* Their ques - tions

B
war - rant for a big - ger wall. *f* Their ques - tions

Org.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and an organ part. The vocal parts are in 3/4 time and sing the lyrics 'war - rant for a big - ger wall.' followed by 'Their ques - tions'. The organ part is in 3/4 time and features triplets and a forte dynamic. The organ part is marked with a forte dynamic and includes triplets in the right hand and a single note in the left hand.

76 *ff*

S thun - dered on: "How dare you, how dare you, how

A thun - dered on: *ff* "How — dare you, how

T thun - dered on: *ff* "How dare you, how dare you, how

B thun - dered on: *ff* "How — dare you, how

Org. 76 *ff*

81

S dare you try to lec-ture us?"

A dare__ you try to lec-ture us?"

T dare you try to lec-ture us?"

B dare__ you try to lec-ture us?"

Org.

f *mf*

The image shows a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and an organ. The vocal parts are in a 4-part setting of a hymn tune, with the lyrics 'dare you try to lec-ture us?'. The organ part is in the right hand, featuring a melodic line with triplets and a bass line. The organ part is marked with dynamics *f* and *mf*.

85 *mp*

S This dra - ma still un - folds to -

A *mp* This dra - ma still un - folds to -

T *mp* This dra - ma still un - folds to -

B *mp* This dra - ma still un - folds to -

Org. *p*

(89)

S *mf*
day, and for - tress build - ers of all

A *mf*
day, and for - tress build - ers of all

T *mf*
day, and for - tress build - ers of all

B *mf*
day, and for - tress build - ers of all

Org. *mp* *mf*

The musical score is for a choir and organ. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and three organ staves. The vocal parts have lyrics: "day, and for - tress build - ers of all". The organ part features triplets in the right hand and a melodic line in the left hand. Dynamic markings include *mf* for the voices and *mp* and *mf* for the organ.

96 rit. al

S

A

T

B

Org.

reduce

legato

3

(99) ♩ = ca. 88 (simple)

S
 A
 T
 B

Org.

p quiet foundation(s) 8'

flutes 16', 8'

103 Solo *p* *mp*

S But God, who nev-er sleeps, who knows the hairs up - on our heads, who

A

T

B

Org.

The image shows a musical score for a choir and organ. The Soprano (S) part has a solo section starting at measure 103, marked 'p' (piano) and 'mp' (mezzo-piano). The lyrics are 'But God, who nev-er sleeps, who knows the hairs up - on our heads, who'. The Alto (A), Tenor (T), and Bass (B) parts are silent. The Organ (Org.) part provides accompaniment.

108 *p*

S sens - es all our hope and pain, is dig - ging in the mud, _____

A _____ (Tutti) *p* _____ in the

T _____ (Tutti) *p* _____ is dig - ging in the

B _____ (Tutti) *p* _____ in the

Org. 108

The musical score is for a vocal ensemble and organ. It consists of two systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and an organ staff. The Soprano part has a melodic line with lyrics: "sens - es all our hope and pain, is dig - ging in the mud, _____". The Alto, Tenor, and Bass parts have lyrics: "in the", "is dig - ging in the", and "in the" respectively. The organ part has a complex accompaniment. The second system includes the same four vocal staves and an organ staff. The Soprano part has a melodic line with lyrics: "in the". The Alto, Tenor, and Bass parts have lyrics: "in the", "is dig - ging in the", and "in the" respectively. The organ part has a complex accompaniment. The score is in 4/4 time and includes dynamic markings like "p" and "Tutti".

112 Tutti *mf* *poco f*

S pre - par - ing to a - noint the eyes of all who

A mud, *mf* *poco f* pre - par - ing to a - noint the eyes of all who

T mud, *mf* *poco f* pre - par - ing to a - noint the eyes of all who

B mud, *mf* *poco f* pre - par - ing to a - noint the eyes of all who

Org. 112 add *mf*

The musical score is for a choral and organ setting. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with an Organ (Org.) part. The music is in 4/4 time and begins at measure 112. The vocal parts enter with a melody in the key of D major. The organ part provides harmonic support, with a dynamic change to 'add mf' (mezzo-forte) at measure 112. The lyrics are 'pre - par - ing to a - noint the eyes of all who mud, pre - par - ing to a - noint the eyes of all who'. The organ part has a dynamic change to 'add mf' at measure 112.

116

S *mf*
long for — sight.

A *mf*
long for sight.

T *mf*
8 long for sight.

B *mf*
long for sight.

Org. *mf* reduce *mp*
Solo (reed 8')

The image shows a musical score for a vocal quartet and organ. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is labeled 'Org.'. The score is divided into two systems. The first system contains measures 116 to 119. The second system contains measures 120 to 123. The organ part features a 'Solo (reed 8')' instruction in measure 122. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A 'reduce' instruction is present for the organ in measure 121.

120 rit.

S

A

T

B

Org.

p

pp

This musical score page features four vocal staves (Soprano, Alto, Tenor, Bass) and two organ staves. The vocal parts are marked with a circled '120' and a 'rit.' (ritardando) instruction. The organ part begins with a circled '120' and a 'rit.' instruction. The organ's right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained notes and some movement. Dynamics of *p* (piano) and *pp* (pianissimo) are indicated in the organ part. The page concludes with a double bar line.

John 11:1-45
(RCL Year A, 5 Lent)

IV.

The Raising of Lazarus (for SATB and string quartet)

Text: John D. Thornburg*

Music: Stephan Casurella

♩ = ca. 50 (mournful)

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

The musical score is for a SATB choir and string quartet. It begins with a tempo and mood marking of '♩ = ca. 50 (mournful)'. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as empty staves. The string quartet (Violin I, Violin II, Viola, Violoncello) has a melody starting on a half note G4, moving to A4, B4, and then a series of eighth notes. Dynamics include *p* *molto sost.*, *mp*, and *p*. The score is in 3/8 time and B-flat major.

Duration = ca. 5' 15"

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⑥ *p*

S "If on - ly, ___ if on - ly, ___ if

A

T *p* 8 "If on - ly, ___ if on - ly, ___ if

B

⑥ pizz.

Vln. I

Vln. II *p*

Vla.

Vlc.

⑩

mp > *p* *p*

S on - ly you had _ been here..." O

A *p* O

T *mp* > *p* *p* O

8 on - ly you _ had been here..." O

B *p* O

⑩

Vln. I

Vln. II

Vla. *p* > *mp* > *p* pizz.

Vlc.

14

S
Mar - tha, O Mar - tha, O Mar - tha, how you speak for

A
Mar - tha, O Mar - tha, O Mar - tha, how you speak for

T
8 Mar - tha, O Mar - tha, O Mar - tha, how you speak for

B
Mar - tha, O Mar - tha, O Mar - tha, how you speak for

14

Vln. I

Vln. II

Vla.

Vlc.

⑪ *mf* — *mp*
 S
 us!
mf — *mp*
 A
 us!
mf — *mp*
 T
 8
 us!
mf — *mp*
 B
 us!

⑪
 Vln. I
mp *mf*
 Vln. II
 2 *mf*
 Vla.
 arco 2 *mf*
 Vlc.
mf

20

p

S "If on - ly, — if on - ly — if

A

T *p* "If on - ly, — if on - ly — if

B

20

Vln. I *mp* *p*

Vln. II *p*

Vla. pizz. arco pizz. arco *p*

Vlc. *p*

24 *pp*

S
on - ly..."

A

T
8 on - ly..."

B

24 arco

Vln. I
mp *p*

Vln. II
mp

Vla.
arco
mp

Vlc.
mp

29

p *mp* *p*

S When sor - row is a thun - der-storm that

p *mp* *p*

A When sor - row, sor - - - - row

p *mp* *p*

T When sor - row, sor - row

B

29

Vln. I

Vln. II *pp*

Vla.

Vlc. *pp*

32 *mf* *mp* *p*

S floods the path we hoped to walk, how

A *mf* *mp* *p*

floods the path we walk, how

T *mf* *mp* *p*

8 floods the path we walk, how

B *mf* *mp*

we hoped to walk,

32

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vlc. *mp* *mf*

35 *mp* *p* *mp*

S of - ten we ex - press our pain and sig - nal the em - brace we

A *mp* *poco* *mp* *p* *mp*

A of - ten we ex - press our pain and sig - nal the em -

T *mp* *p* *mp*

T of - ten, our pain and sig - nal, em -

B *mp* *mp*

B our pain we

35

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vlc. *p* *mp* *mp*

38 *mf*

S need, _____ by cry - ing, by cry - ing our com-

A brace we need, by cry - ing, by cry - ing our com-

T brace we need, by cry - ing, by cry - ing our com-

B need, _____ by cry - ing, by cry - ing our com-

38 *mp* *mf*

Vln. I

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vlc. *mf*

41 *f* *ff*

S *f* *ff*
 plaint. "If

A *f* *ff*
 plaint. "If

T *f* *ff*
 8 plaint. "If

B *f* *ff*
 plaint. "If

41 *f* *mf* *ff*

Vln. I *f* *mf* *ff*

Vln. II *f* *mf* *ff*

Vla. *f* *mf* *ff*

Vlc. *f* *ff*

45

S
on - ly, — if on - ly you had — been here, had — been

A
on - ly, — if on - ly you — had been here, had — been

T
8
on - ly, — if on - ly you had — been here, had — been

B
on - ly, — if on - ly you — had been here, had — been

45

Vln. I

Vln. II

Vla.

Vlc.

48

S here..."

A here..."

T here..."

B here..."

48

Vln. I pizz. *p* *pp*

Vln. II *p*

Vla. *mp* *pp*

Vlc. pizz. *p*

52

p *mp* *p*

S Col - lect - ing eve - ry ounce of hope she had, she

A *p* *mp* *p*
Col - lect - ing eve - ry ounce of hope she

T *p* *mp* *p*
Col - - - lect - ing hope she

B *p* *mp* *p*
Col - lect - ing hope she

52

Vln. I

Vln. II

Vla.

Vlc. *pp*

55 *mf* *f*

S spoke a - gain, "I know that God will give you what you

A spoke a - gain, "I know that God will give you what you

T spoke a - gain, "I know that God will give you what you

B spoke a - gain, "I know that God will give you what you

55 arco *mf* *f*

Vln. I

Vln. II *mf* *f*

Vla. *mf* *f*

Vlc. arco *mf* *f*

57

S ask."

A ask."

T ask."

B ask."

57

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

60

S *p* And Christ, — not

A *p* And Christ, — not

T *p* And Christ, — not

B

60

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

63

S
deaf to her com - plaint, and not im-mune to sor-row and to

A
deaf to her com - plaint, and not im - mune to

T
deaf to her com - plaint, and not im - mune to

B
and not im - mune to

63

Vln. I
p mp

Vln. II
p mp > p

Vla.
p mp

Vlc.
p mp

Detailed description: This is a page of a musical score, page 124. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a string quartet (Violin I, Violin II, Viola, Violoncello). The vocal parts have lyrics in English. The string parts are in 6/8 time. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The vocal parts have a melodic line with some rests. The string parts have a rhythmic pattern. The page number 124 is at the bottom.

66 *mf* *mp* *mf*

S tears, un - locked, un-

A tears, un - locked, un-

T tears, un - locked, un-

B tears, un - locked, un-

66 *mp* *mf* *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

Detailed description: This is a page of a musical score, page 125. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four string staves (Violin I, Violin II, Viola, Violoncello). The vocal parts are in a 9/8 time signature. The lyrics for the vocal parts are 'tears, un - locked, un-'. The string parts are in a 9/8 time signature. The dynamics markings for the vocal parts are *mf* and *mp*. The dynamics markings for the string parts are *mp* and *mf*. The page number 125 is at the bottom.

69 Warm *f*

S locked the door of death.

A locked the door of death.

T locked the door of death.

B locked the door of death.

69 Warm *f*

Vln. I

Vln. II

Vla.

Vlc.

The image shows a musical score for a vocal ensemble and a string quartet. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The lyrics for the vocal parts are 'locked the door of death.' The score includes dynamic markings (f) and a tempo marking (Warm). The score is divided into two systems, each starting with a measure number 69. The first system shows the vocal parts and the second system shows the instrumental parts.

73

S *p*
In Christ, — in

A

T *p*
In Christ, — in

B

73

Vln. I *p*

Vln. II *p* pizz.

Vla. *p*

Vlc. *p*

Detailed description: This block contains two systems of musical notation. The first system is for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a staff with a treble clef (except for Bass which has a bass clef). The Soprano and Tenor parts have lyrics 'In Christ, — in' under the notes. The dynamics are marked with 'p' (piano). The second system is for string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). Each part has a staff with its respective clef. The Violin I and II parts have dynamics 'p' and 'pizz.' (pizzicato). The Viola and Violoncello parts have dynamics 'p'. The measures are numbered 73, 74, 75, and 76.

77

mp *p* *p*

S Christ the door is o - pen still. He

A

T Christ the door is o - pen still. He

B

77

Vln. I

Vln. II

Vla.

Vlc.

p *mp* *p*

Detailed description: This is a page of a musical score, likely for a choral or orchestral work. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four string staves (Violin I, Violin II, Viola, Violoncello). The vocal parts are singing the lyrics 'Christ the door is o - pen still. He'. The Soprano and Tenor parts have a melodic line with a slur over the first two measures and an accent on the word 'open'. The Alto and Bass parts are mostly rests. The string parts provide accompaniment. The Violin I and II parts have a melodic line with a slur. The Viola part has a melodic line with a slur and dynamic markings. The Violoncello part has a bass line. The score includes dynamic markings (mp, p) and articulation (accents, slurs). The page number 128 is at the bottom.

(80) pochiss. rit. a tempo

mf *p*

S
is the res - ur - rec - tion and the life.

A
the res - ur - rec - tion and the life.

T
is the res - ur - rec - tion and the life.

B
He is the life.

(80) pochiss. rit. a tempo

Vln. I
mf *p*

Vln. II
arco
mp *mf* *p*

Vla.
pizz.
mf *p*

Vlc.
mf *p*

John 12:1-8
(RCL Year C, 5 Lent)

V.

John 12:1-11
(RCL Years A, B, and C, Monday of Holy Week)

The Anointing at Bethany

(for SATB, violin, and organ)

Text: John D. Thornburg*

Music: Stephan Casurella

♩ = ca. 69

The musical score is for a piece titled 'The Anointing at Bethany' by Stephan Casurella, with lyrics by John D. Thornburg. It is written for SATB choir, violin, and organ. The score is in G major (one sharp) and consists of 16 measures. The tempo is marked as 'ca. 69' (quarter note). The time signature changes from 8/8 to 4/4 at measure 4 and back to 8/8 at measure 12. The SATB choir parts (Soprano, Alto, Tenor, Bass) are mostly silent until measure 8, where they enter with the lyrics 'He was so bent on seem-ing'. The Tenor and Bass parts are marked with *mf*. The Violin part begins in measure 1 with a *f* dynamic and a 'biting' articulation, featuring a melodic line with grace notes. It ends in measure 16 with a *mf* dynamic. The Organ part is silent until measure 8, where it enters with the lyrics 'light foundations 8', 4'' and a *mp non legato* dynamic. The Organ part continues with a simple harmonic accompaniment.

Soprano

Alto

Tenor

Bass

Violin

Organ

He was so bent on seem-ing

He was so bent on seem-ing

light foundations 8', 4''

mf

mp non legato

Duration = ca. 3' 30"

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⑥

S

A

T

B

just, so keen to shame, so poised to blame, that when the

just, so keen to shame, so poised to blame, that when the

Vln.

Org.

⑥

⑨

S

A

T

B

cen - sure crossed his lips, the Lord — was quick to speak.

cen - sure crossed his lips, the Lord — was quick to speak.

Vln.

Org.

13

f

S "Leave her a - lone," the Sav-ior said,

f

A "Leave her a - lone," the Sav-ior said,

f

T "Leave her a - lone," the Sav-ior said,

f

B "Leave her a - lone," the Sav-ior said,

Vln. *f* *mp* *f*

Org. *mf* *mf non legato*

foundations 16', 8'

18 *mf* *poco*

S re - fer - ring to the pre - cious one whose hair was moist with

A *mf* *poco*

the pre - cious one moist with

T *mf* *poco*

re - fer - ring to the pre - cious one moist with

B *mf*

whose hair with

Vln.

18 foundation(s) 8' or flutes 8', 4'

Org. *mp* *legato*

(21)

S *mp* *poco* *p*
scent-ed oil, whose heart was pure and un-a-fraid.

A *mp* *poco* *p*
scent - ed oil, who was pure and un-a-fraid.

T *mp* *poco* *p*
oil, whose heart was pure and un-a-fraid.

B *mp* *poco* *p*
scent - ed oil, pure and un-a-fraid.

Vln. *tender* *p*

Org. (21) *p* flute 8' *p legato*

24

S

A

T

B

Vln.

Org.

8

3

3

più *p*

f

24

più *p*

This musical score page features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental parts for Violin and Organ. The vocal parts are in G major and consist of five measures of whole rests, with a circled measure number '24' above the Soprano staff. The Violin part begins with a melodic line in G major, featuring a triplet of eighth notes in the fourth measure and a triplet of sixteenth notes in the fifth measure, marked with 'più p' and 'f'. The Organ part consists of two staves; the upper staff has a chordal accompaniment with a crescendo leading to a 'più p' marking in the fifth measure, while the lower staff provides a simple harmonic accompaniment.

(29)

S

A

T

B

Vln. *biting*

Org. *mf*
principals 8', 4', 2'

- 2'

34

S

A

T

B

mf

Be - tray - ers live to lie, and so he did. Pa-

mf

Be - tray - ers live to lie, and so he did. Pa-

Vln.

mp

mf

34

Org.

mp

non legato
light foundations 8', 4'

140

41

S *f* His deeds dis-

A *f* His deeds dis-

T *f* could. *f* His deeds dis-

B *f* could. *f* His deeds dis-

Vln. *f*

Org. 41 *mf* + mixture *f*

44

S
tort - ed all his words.

A
tort - ed all his words.

T
8
tort - ed all his words.

B
tort - ed all his words.

Vln.

44

Org.
- mixture
mf
non legato
(reducing)

(49)

S *p* A - noint-ers live to bless, to point the way to

A *p* to

T *p* A-noint-ers live to bless, to — point to

B *p* to

Vln. *p*

Org. (49) *p* *legato* foundation(s) 8'

53

S *mf* *mp* *p*

pur - pose and to grace, and in her ten-der act she

A *mf* *p*

pur - pose and to grace, in her ten - der

T *mf* *mp* *p*

pur - pose and grace, and in her tend-er act she point - ed

B *mf* *p*

pur - pose and to grace, she

Vln. *mf* *mp*

Org. 53 *mp* *p*

(57)

S *mp* *p*
 point - ed to what lay be - yond the clam - or of that hour.

A *mp* *p*
 act to what lay be - yond the clam - or of that hour.

T *mp* *p*
 to what lay be - yond the clam - or of that hour.

B *mp* *p*
 point - ed be - yond the clam - or of that hour.

Vln. *calmato*
p

Org. (57)

62

S

A

T

B

Vln.

agitato

Org.

62

67

S

A

T

B

Vln.

f

Org.

mf
+ 4'

(adding)

71 poco meno mosso

S

A *p* hushed
And when he

T *p* hushed
And when he

B

Vln. poco meno mosso
ff *sfz* > *p*

Org. 71 + mixture *f* poco meno mosso

75 *hushed p* *mp > p* *pp* poco rit. a tempo

S the Christ of God, his death was for them both. _____

A died, _____ God, for them both. _____

T died, _____ God, for them both. _____

B *hushed p* *mp > p* *pp* the Christ of God, for them both. _____

Vln. poco rit. a tempo
più calmato *p*

Org. 75 poco rit. a tempo
8' only *p* *pp* + celeste
legato

+ 32'

80 rit.

S

A

T

B

Vln.

rit.

sul G, D

pp < > ppp

Org.

80 rit.

John 21:1-19
(RCL Year C, 3 Easter)

VI.

The Miraculous Catch of Fish (for SATB, string quartet, and organ)

Text: John D. Thornburg*

Music: Stephan Casurella

$\text{♩} = \text{ca. } 66 \text{ (playful)}$

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Organ

principals 8', 4', 2', mixture

ff *f* *ff* *f*

The musical score is for a piece titled 'The Miraculous Catch of Fish' by Stephan Casurella, with text by John D. Thornburg. It is for SATB choir, string quartet, and organ. The score is in 3/8 time, key of D major (three sharps), and common time signature. The tempo is marked as 'ca. 66 (playful)'. The score is divided into three systems. The first system contains the vocal staves (Soprano, Alto, Tenor, Bass) which are currently empty. The second system contains the string quartet staves (Violin I, Violin II, Viola, Violoncello) and the organ. The strings play a rhythmic pattern of eighth notes with triplets, marked with *ff* and *f*. The organ plays a similar pattern in the right hand, marked with *f*, and has a text instruction 'principals 8', 4', 2', mixture' in the left hand. The third system continues the organ part with more complex triplet patterns.

Duration = ca. 4' 00"

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5

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

principals 16', 8', 4'

8

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

The musical score for measures 8-10 is as follows:

- Measures 8-10:**
 - Vocal Parts (S, A, T, B):** All parts have whole rests.
 - Violin I and Violin II:** Play a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then a triplet of eighth notes (A4, B4, C5) followed by a quarter rest, and finally a triplet of eighth notes (B4, A4, G4) followed by a quarter rest.
 - Viola:** Play a triplet of eighth notes (G3, A3, B3) followed by a quarter rest, then a triplet of eighth notes (A3, B3, C4) followed by a quarter rest, and finally a triplet of eighth notes (B3, A3, G3) followed by a quarter rest.
 - Violoncello:** Play a triplet of eighth notes (G2, A2, B2) followed by a quarter rest, then a triplet of eighth notes (A2, B2, C3) followed by a quarter rest, and finally a triplet of eighth notes (B2, A2, G2) followed by a quarter rest.
 - Organ:**
 - Right Hand:** A complex triplet figure consisting of a triplet of eighth notes (G4, A4, B4), a triplet of eighth notes (A4, B4, C5), and a triplet of eighth notes (B4, A4, G4).
 - Left Hand:** A sustained note (G2) followed by a quarter rest.

11 *mf* \longrightarrow *f*

S He stood be - side the

A *mf* \longrightarrow *f* He stood be - side the

T *mf* \longrightarrow *f* He stood be - side the

B *mf* \longrightarrow *f* He stood be - side the

11 pizz.

Vln. I

Vln. II

Vla.

Vlc.

11

Org.

155

18 *mp*
S And

A

T
8

B

18 *mp*
Vln. I

Vln. II *mp*

Vla. *mp*

Vlc.

18
Org.

21

S *mf*
those who, days a - go, had fished for souls

A *mp*
And those who, days a - - - go, fished for

T 8

B *mp* *mf*
And those who, days a - go, fished

21

Vln. I pizz.

Vln. II pizz. arco 3

Vla. pizz. arco 3

Vlc. pizz. arco 3

mp

21

Org.

24 *mp* *poco* *p*

S — now searched for food.

A *mf* *mp* *poco* *p*
souls searched for food.

T *mf* *mp* *poco* *p*
souls now searched for food.

B — now searched for food.

Vln. I *arco* *mf* ³ *mp* *pizz.* *p*

Vln. II *mf* ³ *mp* *pizz.* *p*

Vla. *mf*

Vlc. *pizz.* *arco* *p*

Org. *foundation(s) 8'* *p legato*

foundations 16', 8'

p

159

p *poco* *p*
 31 Their nets were limp up - on the waves,
 S Their nets were limp on the waves,
 A *p* *poco* *p*
 nets limp on waves,
 T
 B

31
 Vln. I *p* *più* 3
 Vln. II *p* *più*
 Vla. *p* *più*
 Vlc. *p* *più*

31 (organ may double voices if desired)
 Org. *p legato*
 quiet string 8' + celeste

pp *pochiss.*

(35) their hopes sus - pend - ded, sus - pend - ed in the

S

their hopes sus - pend - ded, sus - pend - ed in the

pp *pochiss.*

A

their hopes sus - pend - ed in the

T

B

(35)

Vln. I

pp

Vln. II

pp

Vla.

pp

Vlc.

pp

(35)

Org.

pp

The image shows a page of a musical score, likely for a choral or orchestral work. It features four vocal staves (Soprano, Alto, Tenor, Bass) and five instrumental staves (Violin I, Violin II, Viola, Violoncello, and Organ). The vocal parts have lyrics written below them. The instrumental parts are mostly rests, with some notes in the organ part. The score includes dynamic markings like *pp* (pianissimo) and *pochiss.* (pochissimo). The organ part is written on a grand staff with a separate bass line. The page number 161 is at the bottom.

38 air.

S

A

T

B

38

Vln. I

Vln. II

Vla.

Vlc.

38

Org.

warm foundations 8'

mp

41

S

A

T

B

mf

He said, he said, "The

mf

He said, he said, "The

41

Vln. I

pp

p *f*

pizz.

Vln. II

p *f*

pizz.

Vla.

pp

p *f*

pizz.

Vlc.

mf

p

mp *f*

pizz.

41

Org.

principals 8', 4'

mf

legato

45

S

A

T

B

fish are on the oth - er side."

fish are on the oth - er side."

poco *mf*

poco *mf*

45

Vln. I

Vln. II

Vla.

Vlc.

arco

mf

arco

mf 3

45

Org.

non legato

48 *più f*

S and when they ver - i - fied his

A *più f* and when they ver - i - fied his

T *più f* and when they ver - i - fied his

B *più f* and when they ver - i - fied his

48 *arco* *mf* *più f*

Vln. I *3* *3*

Vln. II *3* *arco* *mf* *più f*

Vla. *mf* *più f*

Vlc. *pizz.* *arco* *mf* *più f*

48 *(add)* *più f* *legato*

Org.

51

S
claim they near - ly

A
claim they near - ly,

T
8 claim they near - ly

B
claim they near - ly,

Vln. I
3 3

Vln. II
3

Vla.
pizz. arco

Vlc.
3

Org.
(add) 3

53 *f*

S sank, near - ly sank be - neath the

A near - ly sank, near - ly sank be - neath the

T sank, near - ly sank be - neath the

B near - ly sank, near - ly sank be - neath the

53 *f*

Vln. I

Vln. II

Vla.

Vlc.

53 *f*

Org.

55

S
weight.

A
weight.

T
weight.

B
weight.

55

Vln. I

Vln. II

Vla.

Vlc.

55

Org.
f
principals 8', 4', 2', mixture

The musical score is arranged in three systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass). The second system contains the string parts (Violin I, Violin II, Viola, Violoncello). The third system contains the Organ part and a lower staff. Measure numbers 55 and 56 are circled at the beginning of the first and second systems, respectively. The vocal parts have a 'weight.' instruction. The string parts feature triplets. The Organ part has a forte (*f*) dynamic and a specific registration instruction in measure 56.

57

S

A

T

B

57

Vln. I

Vln. II

Vla.

Vlc.

57

Org.

principals 16', 8', 4'

The musical score is arranged in three systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass). The second system contains the string parts (Violin I, Violin II, Viola, Violoncello). The third system contains the Organ and a low register line. Measures 57 and 58 are indicated by a circled '57' at the beginning of each system. The key signature is three sharps (F#, C#, G#). The vocal parts are mostly rests. The instrumental parts feature triplet patterns. The Organ part is marked with 'principals 16', 8', 4''.

59

S

A

T

B

mp marcato

One

59

Vln. I

Vln. II

Vla.

Vlc.

pizz.

59

Org.

Detailed description of the musical score: The score is for measures 59, 60, and 61. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top system. Measures 59 and 60 have rests for all vocal parts. In measure 61, the Bass part enters with a half note G4, marked *mp marcato*, with the word 'One' written below it. The string quartet (Violins I & II, Viola, Violoncello) is in the middle system. Measures 59 and 60 feature a rhythmic pattern of eighth notes with triplets. In measure 61, the Violoncello part has a 'pizz.' (pizzicato) instruction. The Organ part is in the bottom system. Measures 59 and 60 have a specific organ accompaniment pattern. In measure 61, the organ part has a 'pizz.' (pizzicato) instruction.

62

S

A

T

B

mp marcato

One hun - dred fif - ty

hun - dred fif - ty three, there were; one

62

Vln. I

p

Vln. II

p

Vla.

p

Vlc.

p

62

Org.

foundations 16', 8'

p

64 *mf* molto sost.

S a catch so vast

A *mp* marcato One hun - dred fif - ty

T three, hun - dred fif - ty three, hun - dred fif - ty

B hun - dred, one hun - dred, one

64

Vln. I

Vln. II

Vla.

Vlc.

64

Org. light principals 8', 4' *mp*

66

S *f*
— that words can - not ex - press the prov - i - dence.

A *f*
three, one hun - dred fif - ty three ex - press the prov - i - dence.

T *f*
three, hun - dred fif - ty three ex - press the prov - i - dence.

B *f*
hun - dred, one hun - dred the prov - i - dence.

Vln. I *mf*
mf

Vln. II *mf*
mf

Vla. *mf*
mf

Vlc. *arco* *mf*

Org. *mf*
(add) *legato* + mixture (manual only)

69

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

69

69

71 *f*

S The na - ked Pe - ter

A *f* The na - ked Pe - ter

T *f* The na - ked Pe - ter

B *f* The na - ked Pe - ter

71 *f* pizz.

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vlc. *f* pizz.

71 *f*

Org.

74

S
grabbed his clothes _____

A
grabbed his clothes _____

T
8 grabbed his clothes _____

B
grabbed his clothes _____

74

Vln. I
arco 3 3 3

Vln. II
arco 3 3 3

Vla.
arco 3 3 3

Vlc.
arco 3 3 3

74

Org.
principals 8', 4', 2', mixture *f* 3 3

76

f

S and jumped, and

A and jumped

T and

B

76

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vlc. pizz.

76

Org.

principals 16', 8', 4'

79 *ff*

S jumped in - to the sea.

A in - to the sea.

T jumped in - to the sea.

B *f* in - to the sea. *ff*

79 arco *ff* *f*

Vln. I

Vln. II

Vla. arco *ff* *f*

Vlc. arco *ff* *f*

79 *f*

Org.

82 *mp*

S The leap was what his bod - y did to

A *mp* The leap was what his bod - y did to

T *mp* The leap was what his bod - y did to

B *mp* The leap was what his bod - y did to

82

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

82

Org. *p*

(gradually reduce)

(gradually add)

180

182

92

S

A

T

B

92

Vln. I

Vln. II

Vla.

Vlc.

92

Org.

non legato

The musical score for measures 92-93 is written for a vocal quartet and a chamber orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top system, all in treble clef with a key signature of three sharps (F#, C#, G#). They are currently silent. The instrumental parts (Violin I, Violin II, Viola, Violoncello, and Organ) are in the bottom systems. Measures 92-93 feature a complex texture with triplets and a 'non legato' instruction for the organ.

94

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

non legato

The musical score for measures 94 and 95 is written for a vocal quartet and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are silent in these measures. The instrumental parts include Violin I, Violin II, Viola, Violoncello, and Organ. Measures 94 and 95 feature a rhythmic pattern of eighth and sixteenth notes, with triplets indicated by a '3' under the notes. The Organ part includes a 'non legato' instruction. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

185

100 Più tranquillo

p

S A - shore, the

A A - shore, the

T A-

B

100 Più tranquillo

p

Vln. I

Vln. II

p

Vla.

Vlc.

p

100 Più tranquillo

Org.

104

poco *p*

S Lord had built a fire. A res - ur-

A Lord built a fire. A res - ur-

T shore, built a fire. A

B

104

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vlc. *p*

104

Org.

108

mp *p* *mp*

S rec - tion feast be - gan, a feast that

A rec - tion feast be - gan, a feast that

T feast be - - gan, that

B

108

Vln. I *p* *mf* > *mp*

Vln. II *p* *mf* > *mp*

Vla. *p* *mf* > *mp*

Vlc. *p* *mf* > *mp*

108

Org.

Detailed description: This page contains musical notation for measures 108, 109, and 110. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics in English. The instrumental parts (Violin I, Violin II, Viola, Violoncello) are in the middle, and the Organ part is at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The organ part consists of three staves (treble, middle, and bass clefs).

111 *poco* *mp* *mf* *mp*

S stretch - es, that stretch - es to the pres - ent day,

A *poco* *mp* *mf* *mp*

stretch - es, that stretch - es to the pres - ent day, —

T *poco* *mp* *mf* *mp*

stretch - es, that stretch - es to the pres - ent day, —

B *poco* *mp* *mf* *mp*

stretch - es, that stretch - es to the pres - ent day,

111

Vln. I *mp*

Vln. II

Vla. *mp*

Vlc.

111

Org.

114

p

S that stretch - - - es to the

p

A that stretch - - - es to the

p

T that stretch - - - es to the

p

B that stretch - - - es to the

114

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

114

Org. foundations 8' *p legato*

117 *mp* *poco rit.* *a tempo* *p*

S
pres - - - - ent day.

A
pres - - - - ent day.

T
pres - - - - ent day.

B
pres - - - - ent day.

117 *poco rit.* *a tempo*

Vln. I
3 3 3

Vln. II

Vla.

Vlc. pizz.

117 *poco rit.* *a tempo*

Org.

119

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Org.

arco pizz.

flutes 8', 4' *p*

121 rit.

S

A

T

B

8

Vln. I

pizz. *pp*

Vln. II

pizz. *pp*

Vla.

pizz. *pp*

Vlc.

arco *pp* 3 pizz.

Org.

121 *pp* 3 3 3 rit.

flutes 16', 8'

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APPENDIX A

TEXTS

Threshold Words
by John D. Thornburg

The Miracle at Cana

John 2:1-11 (RCL Year C, 2 Epiphany)

In Cana, on a wedding day,
his mother came, and so did he,
this man whose “Follow me”
had caused a few to walk his way.

But once the feasting had begun,
the wine gave out, we know not why.

His mother spoke, “They have no wine.”
To our surprise, he did not summon heaven right away.

He seemed to say, “It is not yours
to tell me what to do.”
And since we want a Lord
who makes our wishes his command,
we pause.

His mother sensed what he could do...
would do...

It was his word alone
that changed the wedding’s course,
that turned the water into wine.

And still his word,
the balm that heals our every wound,
the food that satisfies our hearts,
the arrow piercing all deceit,
is changing water into wine
so we can feast into the night.

The Woman at Jacob's Well

John 4:4-42 (RCL Year A, 3 Lent)

He spoke to her at Jacob's well.
It was forbidden, such a thing.

The air was thick; a stifling fog.
"It must not be...
It is not done...
The truth is plain...
The way is clear..."

And even so, he spoke.
"Give me a drink..."

These were the threshold words;
the words that opened windows
so the breath of life could enter in.

She could have fled,
bewildered by the boldness of the rabbi's words.
But something in his honesty said, "Stay."

The laws of nature were unchanged.
No water into wine, no sight restored.
And yet a miracle occurred.

The thirsty rabbi redefined the scope of love.
And boundaries once seen as firm
gave way to panoramic views.
The fog dispersed, the air was fresh and new.

The Man Born Blind

John 9:1-41 (RCL Year A, 4 Lent)

They said that blindness was a sin.
They built a fortress for their truth,
then, standing on the massive walls,
they flung the questions of their troubled minds.

The one they scorned knew only this:
"I once was blind, but now I see.

The one called Jesus took some mud
and spread it on my eyes,
then sent me on my way
to seek Siloam's pool.
And when I washed
I saw in real time and space
the things my mind had drawn."

To those encased in fear
this simple speech
was warrant for a bigger wall.

Their questions thundered on:
“How dare you try to lecture us?”

This drama still unfolds today,
and fortress builders of all faiths
retreat into their certainty.

But God, who never sleeps,
who knows the hairs upon our heads,
who senses all our hope and pain,
is digging in the mud,
preparing to anoint the eyes
of all who long for sight.

The Raising of Lazarus

John 11:1-45 (RCL Year A, 5 Lent)

“If only you had been here...”

O Martha, how you speak for us!

When sorrow is a thunderstorm
that floods the path we hoped to walk,
how often we express our pain
and signal the embrace we need,
by crying our complaint.

“If only you had been here...”

Collecting every ounce of hope she had,
she spoke again,
“I know that God will give you what you ask.”

And Christ, not deaf to her complaint,
and not immune to sorrow and to tears,
unlocked the door of death.

In Christ, the door is open still.
He is the resurrection and the life.

The Anointing at Bethany

John 12:1-8 (RCL Year C, 5 Lent)
John 12:1-11 (RCL Years A, B, and C,
Monday of Holy Week)

He was so bent on seeming just,
so keen to shame,
so poised to blame,
that when the censure crossed his lips,
the Lord was quick to speak.

“Leave her alone,” the Savior said,
referring to the precious one
whose hair was moist with scented oil,
whose heart was pure and unafraid.

Betrayers live to lie, and so he did.
Pathetic to the very core,
he grabbed at anything he could.
His deeds distorted all his words.

Anointers live to bless,
to point the way to purpose and to grace,
and in her tender act
she pointed to what lay beyond
the clamor of that hour.

And when he died, the Christ of God,
his death was for them both.

The Miraculous Catch of Fish

John 21:1-19 (RCL Year C, 3 Easter)

He stood beside the sea.

And those who, days ago, had fished for souls
now searched for food.
Their nets were limp upon the waves,
their hopes suspended in the air.

He said, “The fish are on the other side,”
and when they verified his claim
they nearly sank beneath the weight.

One hundred fifty three, there were;
a catch so vast that words
cannot express the providence.

The naked Peter grabbed his clothes
and jumped into the sea.

The leap was what his body did
to demonstrate his joy.

Ashore, the Lord had built a fire.
A resurrection feast began
that stretches to the present day.

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APPENDIX B

LETTER OF PERMISSION

JOHN THORNBURG
A Ministry of Congregational Singing
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April 21, 2009

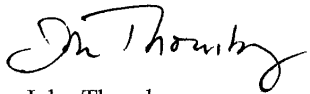
Stephan Casurella
Village Presbyterian Church
6641 Mission Road
Prairie Village, KS 66208

Dear Stephan:

This correspondence is for the purpose of granting my permission for you to use the set of six texts entitled *Threshold Words* to compose musical settings as a part of your D.M.A. document.

In the event that the work is published/performed, please contact me for permission at that time.

Yours most sincerely,



John Thornburg